

THE MOTION PICTURE WORLD-NEWS AND GOSSIP OF THE STUDIOS

THE NEW MOVIES

By Robert E. Sherwood

WE recently had a talk with Ralph Block, who was in New York for a brief visit after a long period of employment in Hollywood. As is the way of excursionists from the film capital, Mr. Block devoted the major part of his time to intensive theatregoing.

We asked him for an opinion on the present condition of the New York theater.

"The plays seem to be better than they were three years ago," he said, "but it seems to me that the acting has depreciated materially. Perhaps I feel this way because I have been spoiled by my movie experience. I believe that the acting on the screen at present is superior to that which I have seen on the stage here in New York."

Coming, as it does, from one of Mr. Block's attainments, this announcement carries a considerable amount of weight.

Mr. Block is no loyal native son of Hollywood. He is not merely putting up the average Californian's instinctive wall of defense against the criticism, uttered or implied, of the New Yorker. He is, in fact, a New Yorker himself, and possessed of unusual knowledge of the stage. Before entering the movies, some three years ago, he was a dramatic critic here, and has been a director of the Theater Guild since its inception.

He is therefore qualified to talk on this subject, and his opinions are worthy of attention.

It would be dangerous for us to agree with him, as we are not supposed to know anything about the "mere speckles," as Merton Gill calls them, and are not permitted to make comparisons between them and any phase of the cinematographic art.

However, we are safe in stating that Mr. Block is right in so far as the movies themselves are concerned. Acting before the camera has reached a very high state of development, and it is constantly getting better. It is progressing much faster than direction and scenario writing.

There are a great many actors and actresses in the films today who can stand the test of comparison with the best talent that the stage has to offer. They are working out a new style of pantomimic expression which is adding materially to the potential eloquence of the silent drama and reducing the need for subtitles to the desired minimum.

The leading example, of course, is Charlie Chaplin. If there is any tragic comedian on Broadway who can equal him as an artist, we are willing to leave the films flat and divert our patronage to those dramatic emporiums which are presided over by William A. Brady, Jake and Lee Herbert, Charles B. Dillingham et al. (Wood).

There are other less obvious instances. Theodore Kosloff is one. He learned the secret of rhythm from his experience with the Russian ballet and he has applied it successfully to his performances before the camera. He constructs his characterizations with the utmost care and expresses them with his hands and his legs as well as his face.

Those who have seen him in some of Cecil De Mille's pictures, or in the recently exhibited "To Have and to Hold," will understand what we mean. Ramon Navarro, who has occupied important roles in Rex Ingram's two latest productions, is another movie actor in whom dramatic vigor is controlled by grace of movement and delicacy of expression. He, too, was a dancer before he invaded the realms of celluloid, although his training was not nearly so extensive as that of Theodore Kosloff.

An exactly opposite example is provided by Wallace Beery, the Richard Coeur de Lion of "Robin Hood" and the villain of many bold and thunder melodramas of the past.

Beery is a great hulk of a man, possessed of tremendous shoulders and arms and an extraordinarily forbidding countenance. His leer is evil enough to chill the stoutest heart. But these natural advantages, if such they can be called, would not amount to the market price of a ruble note if he did not also possess the ability to act.

For all his brute force, he has a power of repression which enables him to keep the emotional throttle under control—opening it only when the occasion demands.

Of somewhat the same type is Walter Long, who first played Gus, the dusky renegade in "The Birth of a Nation" and who has been consistently villainous ever since. Long is nothing much to look at, but he can generally outshine the pretty matinee idols who play opposite him.

It is curious that so many old actors, who have knocked about on the stage in various capacities for many years, should find their *metier* in the movies.

Theodore Roberts is one and George Fawcett is another. They are both splendid on the screen. Then there is W. J. Ferguson, who was in the cast "Our American Cousin" as it was presented at Ford's Theater on the night when Lincoln was assassinated.

We can name a host—William Morris, Frank Keenan, Robert Edison and Edward Connelly—who are better in the films than they ever were on the stage. They find some quality in this new medium which gives them greater scope than they enjoyed in the theater, even though the familiar aspects, such as the glare of the footlights and the applause of the audience, are lacking.

Last Sunday we listed the photographs which, in our estimation, deserve the title of "great."

While we are on the general subject of acting we might as well set forth those individual performances which stand out most clearly in our not too infrequent memory.

Lon Chaney in "The Miracle Man." Werner Krauss and Conrad Veidt in "The Cabinet of Dr. Caligari." Rodolph Valentino and Alice Terry in "The Four Horsemen of the Apocalypse." Richard Barthelmess in "Tollable David" and "Sonny." Emil Jannings in "Passion," "Deception" and "The Loves of Pharaoh." Mary Pickford in "The Love Light." William Morris in "When Knights Rode in Flower." George Fawcett in "Peter Ibbetson." Dorothy Gish in "Hearts of the World." Paul Wegener in "The Golem." Gareth Hughes and May McAvoy in "Sentimental Tommy." Betty Compson and George Hackathorne in "The Little Minister." Norma Talmadge in "The Eternal Flame." Douglas MacLean in "Twenty-three and a Half Hours' Leave." Leatrice Joy in "Manslaughter." Thomas Meighan in "The City of Silent Men." Theodore Roberts and Agnes Ayres in "Forbidden Fruit." Priscilla Dean in "Outside the Law." Theodore Kosloff in "To Have and to Hold." Theda Bara in "A Fool There Was." Frank Keenan and Charles Ray in "The Coward." William S. Hart in "Hell's Hinges." Dorothy Dalton in "Fool's Paradise."

In addition to these there are a number of players who have never gone wrong in any picture that we have seen. This list would include Douglas Fairbanks, Charlie Chaplin, Wallace Beery, Harold Lloyd, Jackie Coogan, Pola Negri, Buster Keaton and Lillian Gish.

This last may sound like a sweeping indictment; but that is just what it is meant to be.

The methods of movie exhibitors in exploiting pictures are indeed devious. Once we heard of a brilliant fellow in Portland, Ore., who arranged a real wedding ceremony on the stage of his theater to boom business for a photoplay entitled "Sacred and Profane Love." Another and more famous instance is that of an impresario who announced in the papers: "This Week—'A Doll's House,' by Ibsen—Bring the Kiddies."

Lately the proprietor of the Empress Theater in Paola, Kan., prevailed on the members of the high school football team to wear signs on the back of their uniforms advertising his current film attraction. These signs bore the legend, "Watch Us Go Smilin' Through."

It is not recorded whether the Paola eleven won the game the day they wore this odd insignia—but, at any rate, business was big at the Empress that week.

Harold Lloyd has returned to the coast, having remained in our warm-hearted midst only about two weeks.

Inspired by the success of "Grandma's Boy," he has completed two new comedies since then—"Dr. Jack," in five reels, and "Safety Last," in six. The former will be on view around these parts very soon, probably before Thanksgiving.

Doug and Mary are also packing up, being on the verge of an excursion into darkest Mexico.

Doug may not do "Monsieur Beaucaire" as his next picture after all, but may secure the services of John Barrymore for the role. It is not quite as likely as it seems, however, that the former will be on view around these parts very soon, probably before Thanksgiving.

Executives of the Famous Players-Lasky Corporation and members of its sales force are about to foregather in Los Angeles to discuss the possibility of moving their distributing center to that tropic isle. The plan is to underwrite the Hollywood Boosters Association.

The producing unit which was filming the scenes for the Cosmopolitan picture, "Enemies of Women," has returned from abroad. The troupe included Lionel Barrymore, Alma Rubens, Pedro de Cordoba and Gareth Hughes. As this picture was based on an Ibsen novel, the company paid a visit to the corpulent Spaniard, and even consulted him about the scenario.

Moving picture beauty contests are nothing much to get excited about in this country, but in England they are still a novelty, and on top of all its other worries England has recently been in the throes of a competition to select the fairest maid of the realm and start her upon a career in the galling daguerreotypes.

The contest was conducted by the Daily Sketch, under the patronage of the Talmadge sisters. No fewer than 30,000 young ladies submitted their photographs, and the affair was watched with considerable interest by the entire population, including Lord Mayors and Royalty itself.

The winner, Miss Margaret Leahy, will be brought to the United States by the Talmadges, who will play the part of Aggie, the little tough girl in "Within the Law," which is to be Norma's next picture.

Miss Leahy (whose name, it must be admitted, sounds very un-English) is said to possess "the perfect screen face." She also has a large wardrobe, which was presented to her with the profound compliments of M. Paul Poiret.

Another European contribution to the American screen is Charles de Roche, a French cinema star who has been imported as a substitute for Rodolph Valentino. The Paramount people believe that judicious publicity will soon enable him to take the position which the temperamental Rodolph has voluntarily vacated.

This move may be successful—and then again, it may not. Three years ago, when Mary Pickford departed from the Paramount fold, Mr. Zukor announced that he would replace her with Mary Miles Minter.

A number of irreverent bystanders have been laughing loudly ever since.

"Hungry Hearts," which, like "The Sin Flood," has been lying idle in the Goldwyn files for many months, is soon to be issued. It has been generously praised by those who have seen it at advance showings.

A film entitled "Night Life in Hol-

To Be Seen in Current Attractions on the Screen



ALICE TERRY IN "THE PRISONER OF ZENDA" LOEW'S THEATERS. JACQUELINE LOGAN, LILA LEE and JAMES KIRKWOOD IN "THE EBB TIDE" RIALTO

wood," which is issued by the Arrow Film Corporation, is apparently going big wherever shown.

The title certainly sounds alluring, unless one has been to Hollywood. Then it assumes a rather different aspect. There is a story told of four visitors from Iowa who walked down a Hollywood street one night at half past 9. All the inhabitants stuck their heads out of their windows to inquire what the parade was for.

John S. Robertson will direct the next Barthelmess picture, "The Bright Shawl," which is adapted from Herkheimer's novel. The company will go to Havana to shoot some of the scenes. In the meantime Mr. Barthelmess is letting his hair grow, and developing a healthy pair of sideburns.

Fred Niblo is about to direct a screen version of James Forbes's play, "The Famous Mrs. Fair," which was performed on the stage with considerable success by Henry Miller and Blanche Bates.

Motion picture censorship was subjected to a sound beating in the late election in Massachusetts. Which proves that the venerable State in which Puritanism and blue laws originated is a trifle more liberal than some of its more enlightened neighbors.

Mile. Sorel Will Close Engagement This Week

Mile. Cecil Sorel and the company from Paola, which includes Albert Lambert and Louis Ravet terminate their New York engagement under the direction of the Shuberts at the Thirty-third Street Theater this week. For the final week two plays not included in the first week's repertoire will be added. They are "Le Misanthrope" and "Tartuffe," both by Moliere.

The repertoire for the final week is as follows: Monday evening, November 20, "Camille"; Tuesday evening, November 21, "Le Misanthrope"; Wednesday matinee, November 22, "Le Duel"; Wednesday evening, November 23, "Tartuffe"; Thursday evening, November 24, "Le Misanthrope"; Friday evening, November 25, "Le Diable Boiteux"; Saturday matinee, November 26, "Le Diable Boiteux"; and Saturday evening, November 26, "L'Adventurier."

Stravinsky Symphonic Poem To Be Played at Capitol

Richard Strauss's symphonic poem, "Ein Heldenleben," or "A Hero's Life," will be performed at the Capitol this week by the orchestra under the direction of Erno Rapee. Due to the length of this offering S. L. Rothafel will dispense with the rest of the usual musical bill.

Michael Fokine's latest dance offering will be continued by the ballet under Managing Director Joseph Plunkett at the Strand, as well as the incidental music of last week.

The Rivoli music program, prepared by Hugo Riesenfeld, will open with a selection from Verdi's "Aida," played by

and certainly the lines themselves flash occasionally with a bit of humor above the stock variety; but, taken all in all, the production will have to be submitted to some expert handling before it risks a premiere before the exacting New York public.

Barnum told us that there was a fool born every minute, and of course the play goes about proving it through the medium of an enterprising young man by the name of Fred Farrell and an old man whose name is not given.

possibility of traditional buried treasure. Fred conceives the brilliant idea of turning the old man into a hotel to which he hopes to lure guests by holding out the hope that they may personally find this same fugitive treasure and claim it for their very own. He broadcasts the treasure idea in the newspapers, with the result that the hotel taken on a golden atmosphere and the guests come flocking to it in large numbers. Incidentally Fred hopes to win the girl he loves and down the objections of her father by making a success of his scheme.

The choice of a cast in this farcical comedy is not a happy one. Arthur Ayresworth as Fred Farrell doesn't get anywhere near the number of laughs he should, nor does Charles Laite in the always funny effeminate type of masculine role. A different Fred Farrell would add greatly to the play's chances for success. Of the women, Ruth Hammond as Olive Hopkins gives the most creditable and clever performance.

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